

Bill Beamer & Jim Leftwich

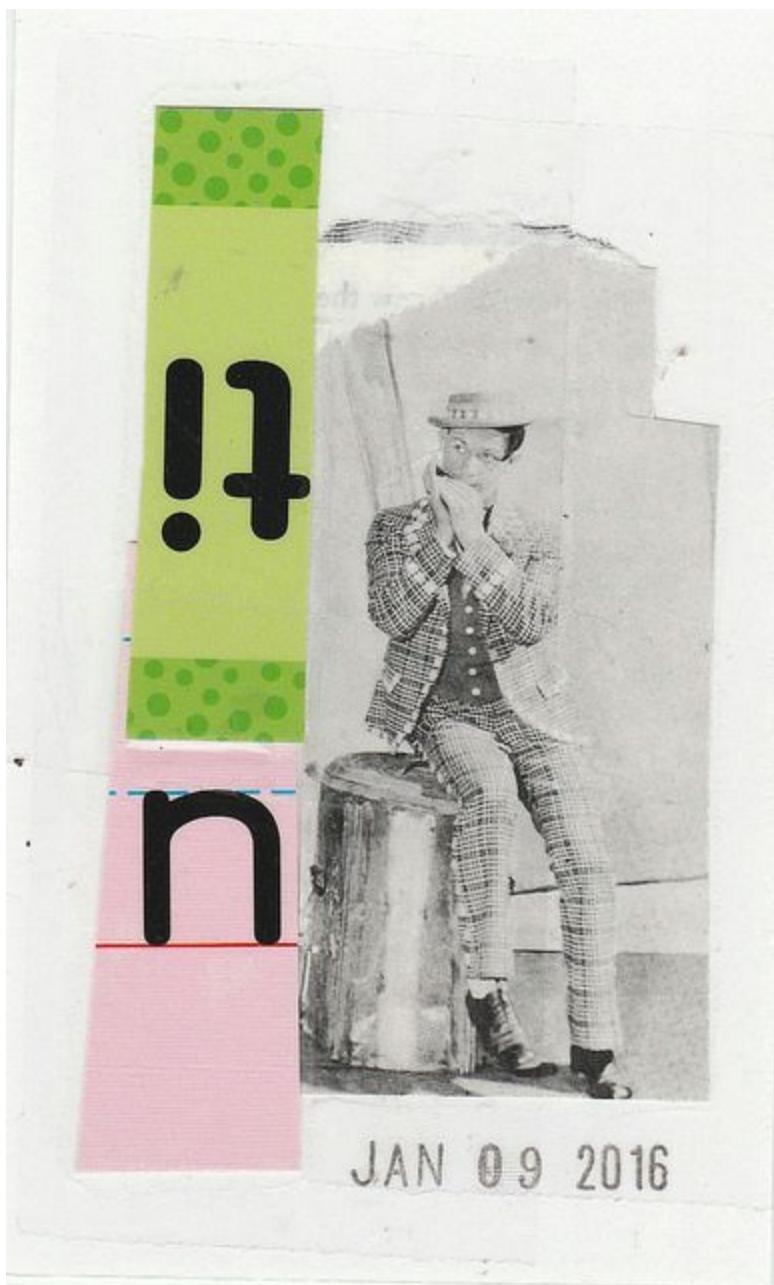
# The Gardens of Sardeng



# The Gardens of Sardeng

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Roanoke  
VA USA

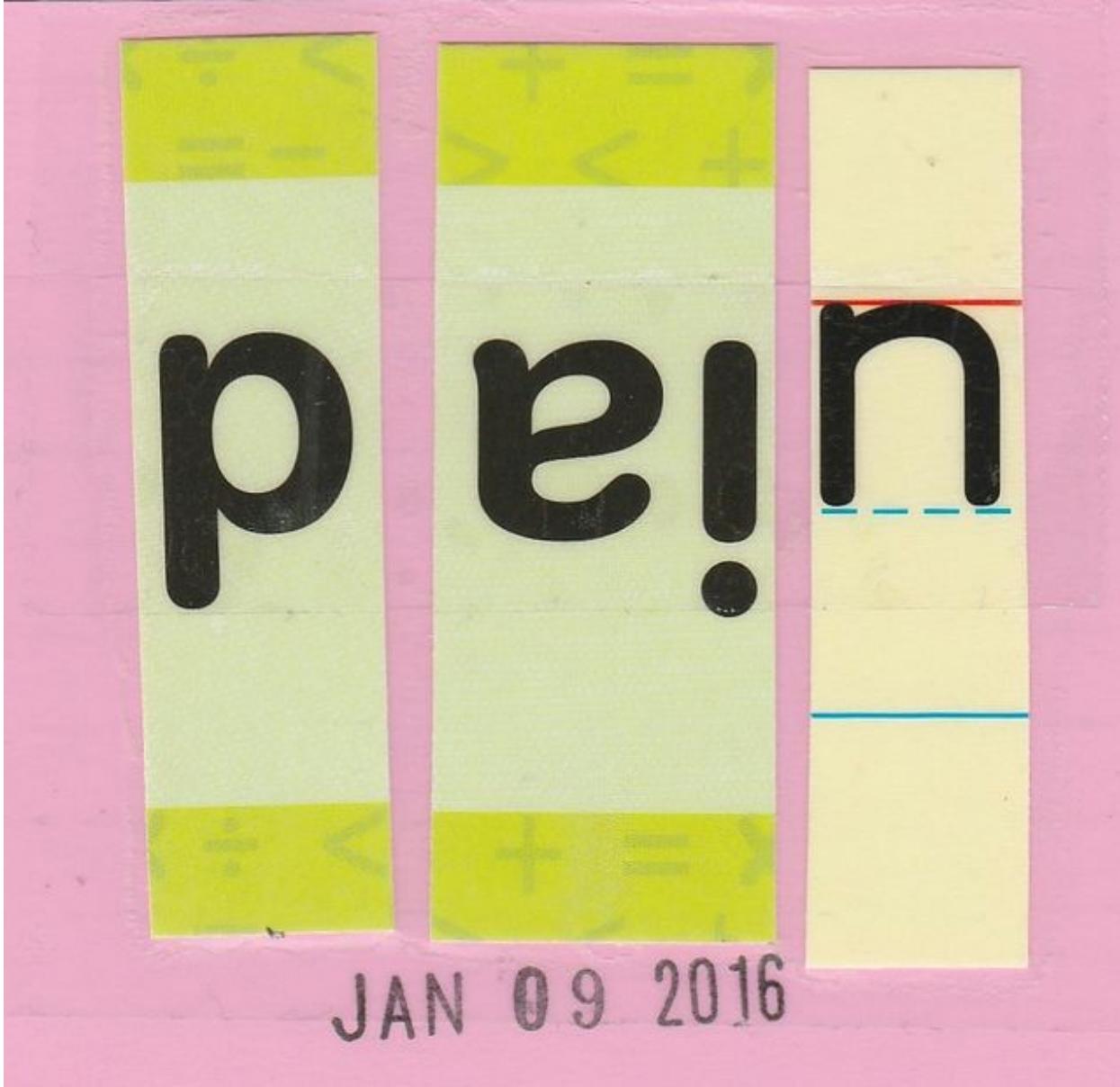
January  
2016



asunder



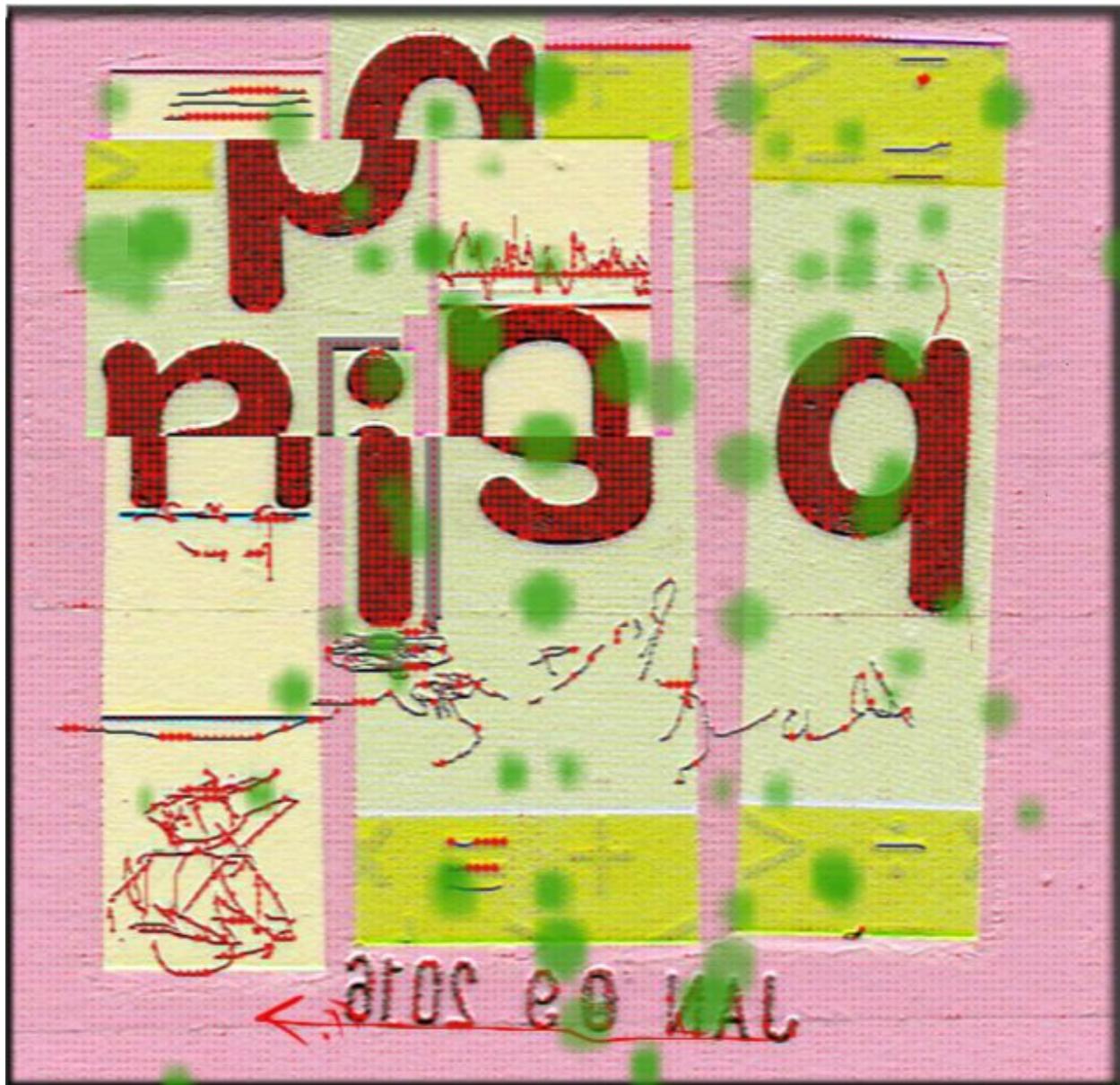
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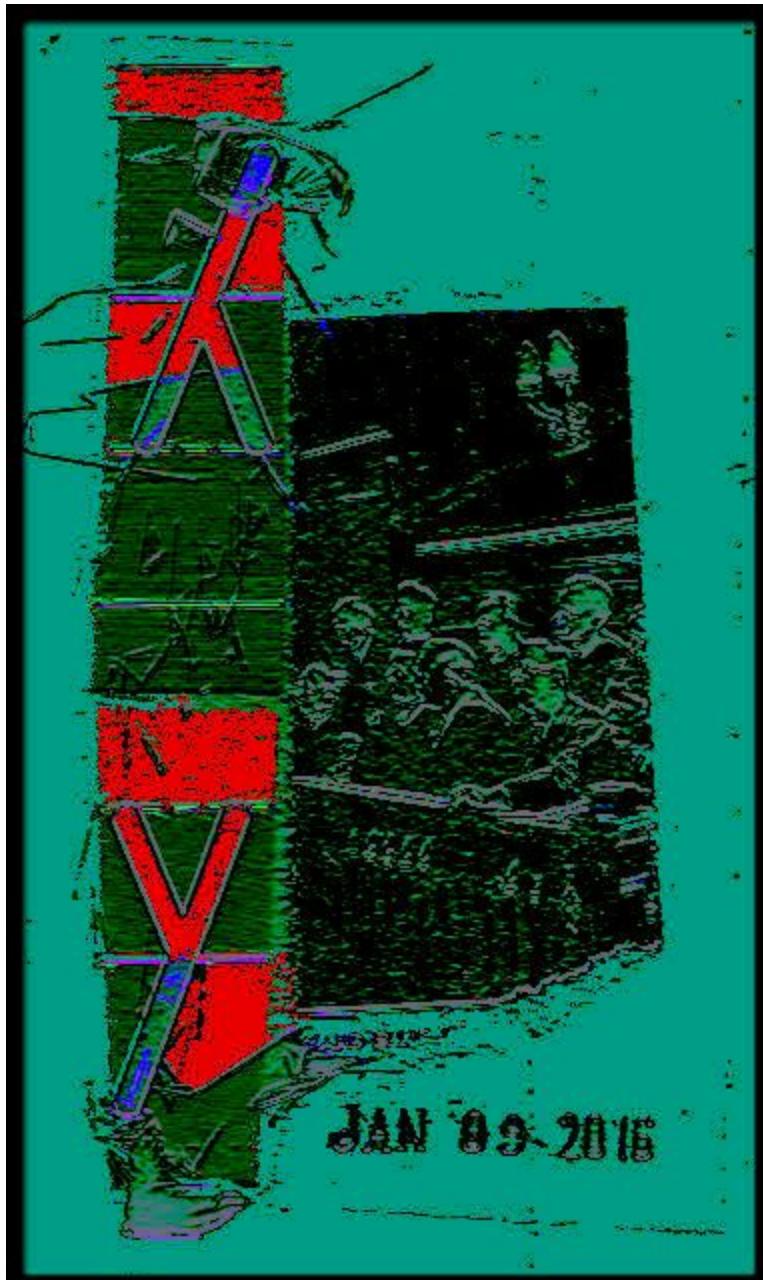


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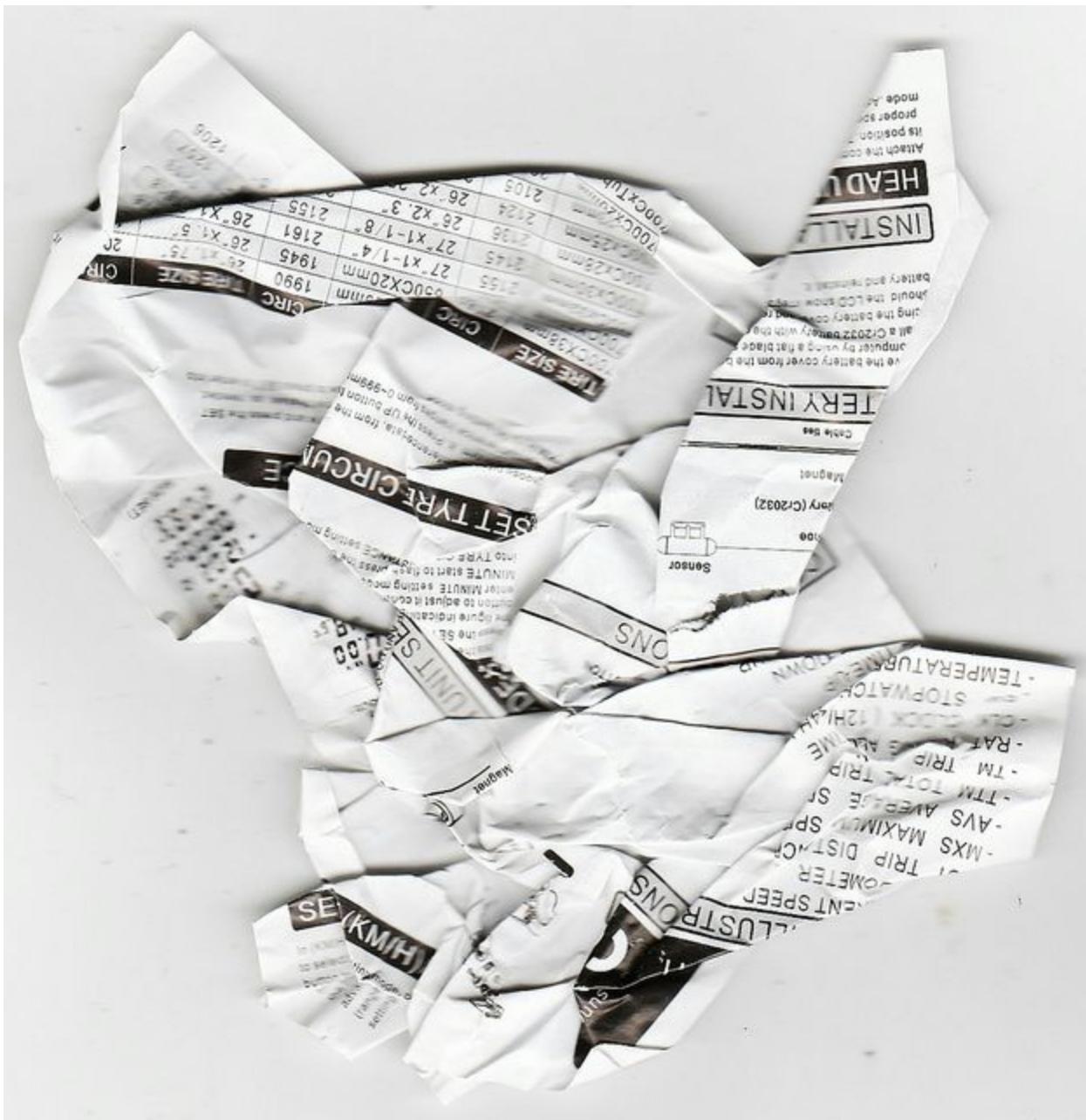
"WARD ELLIS"

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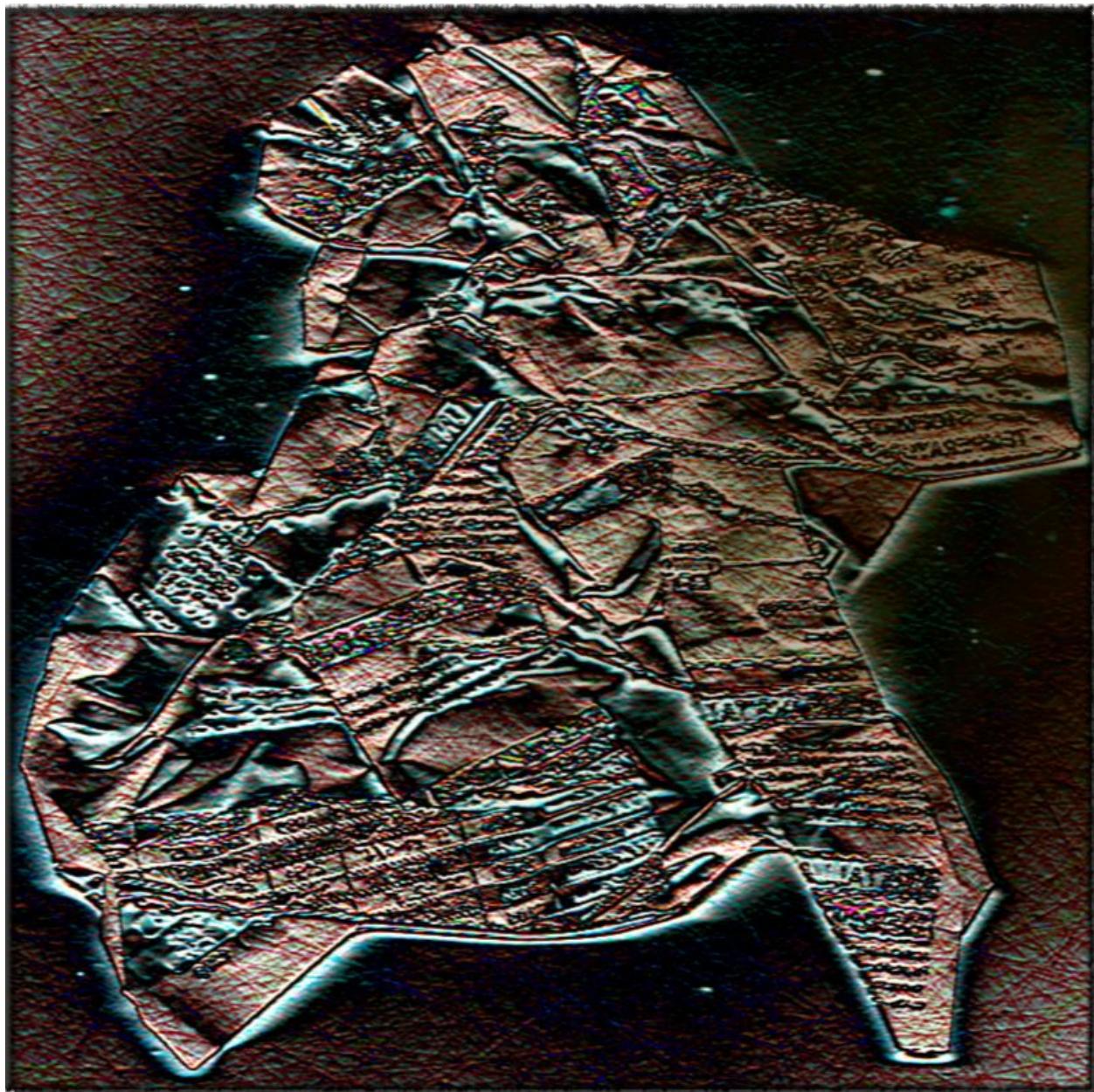
briarpatch



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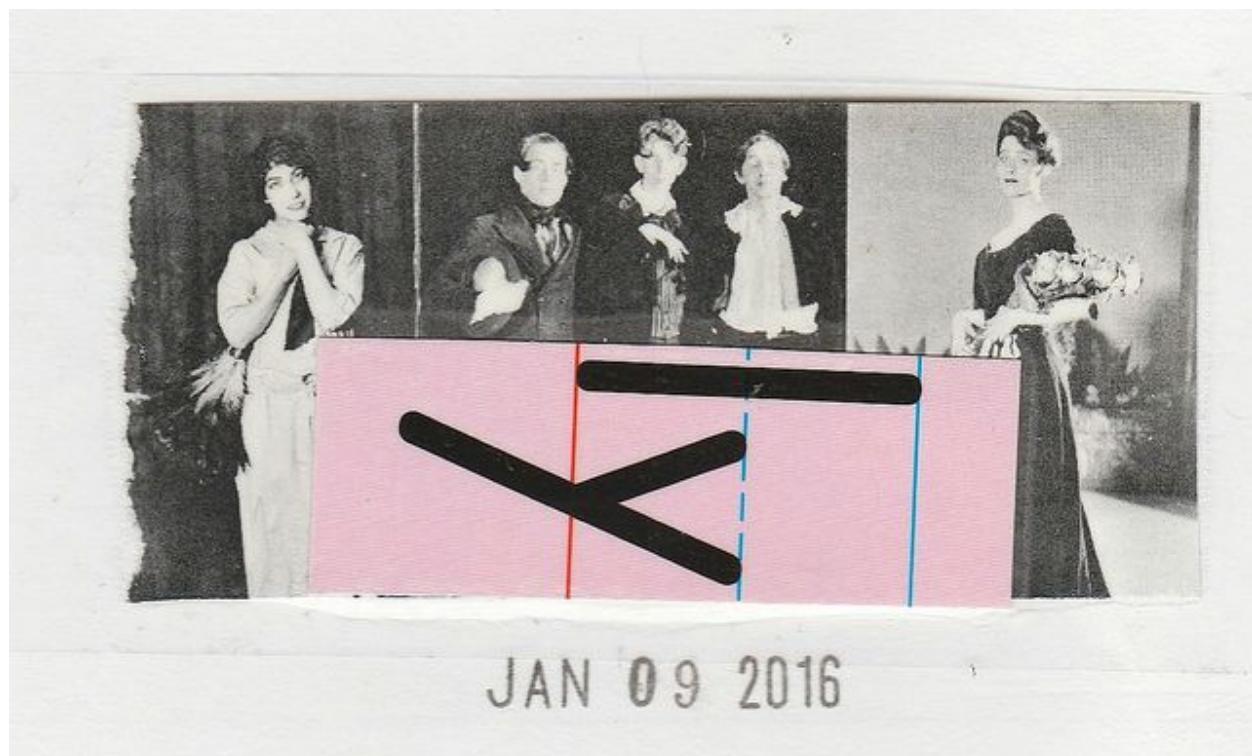


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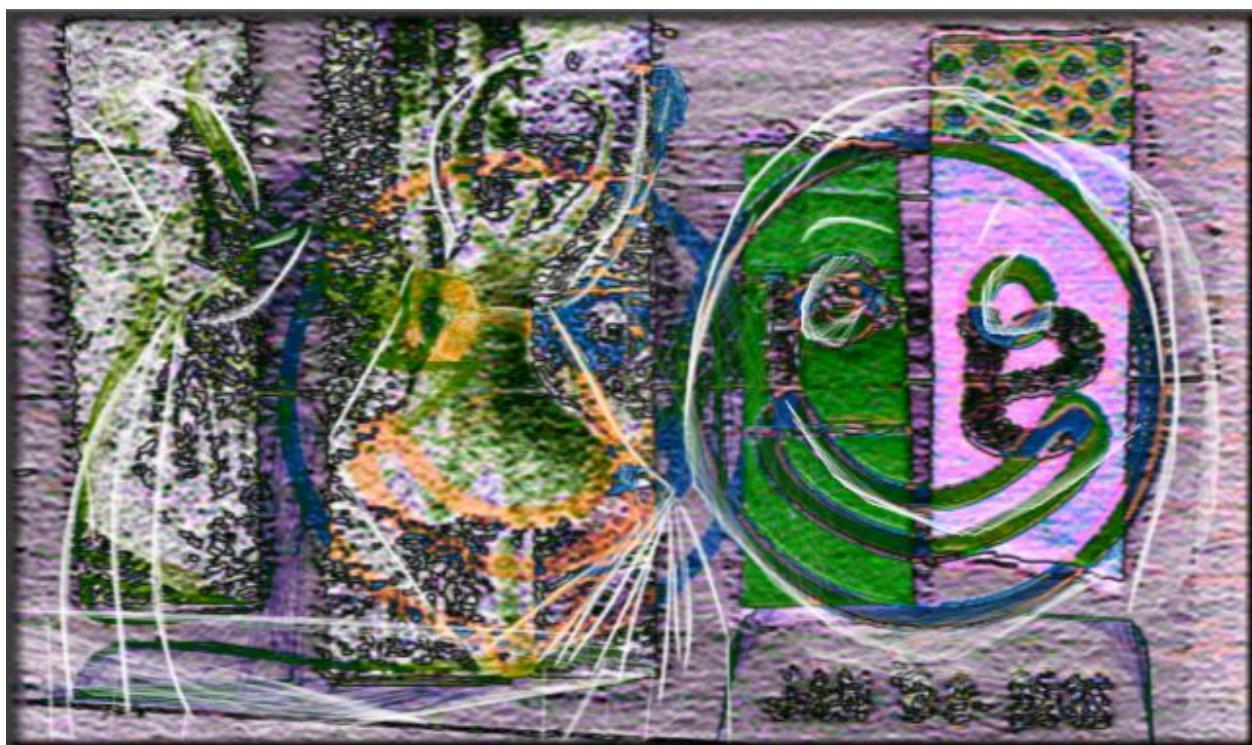
clarity



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cunning



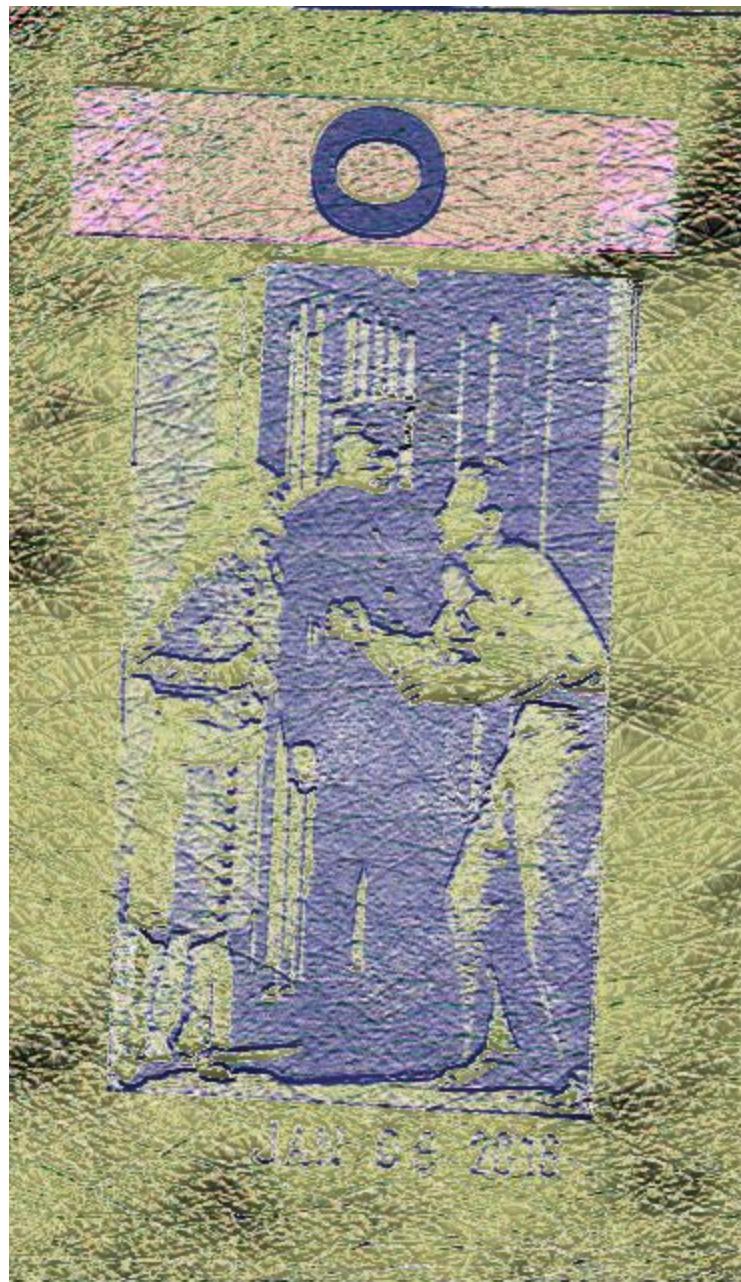
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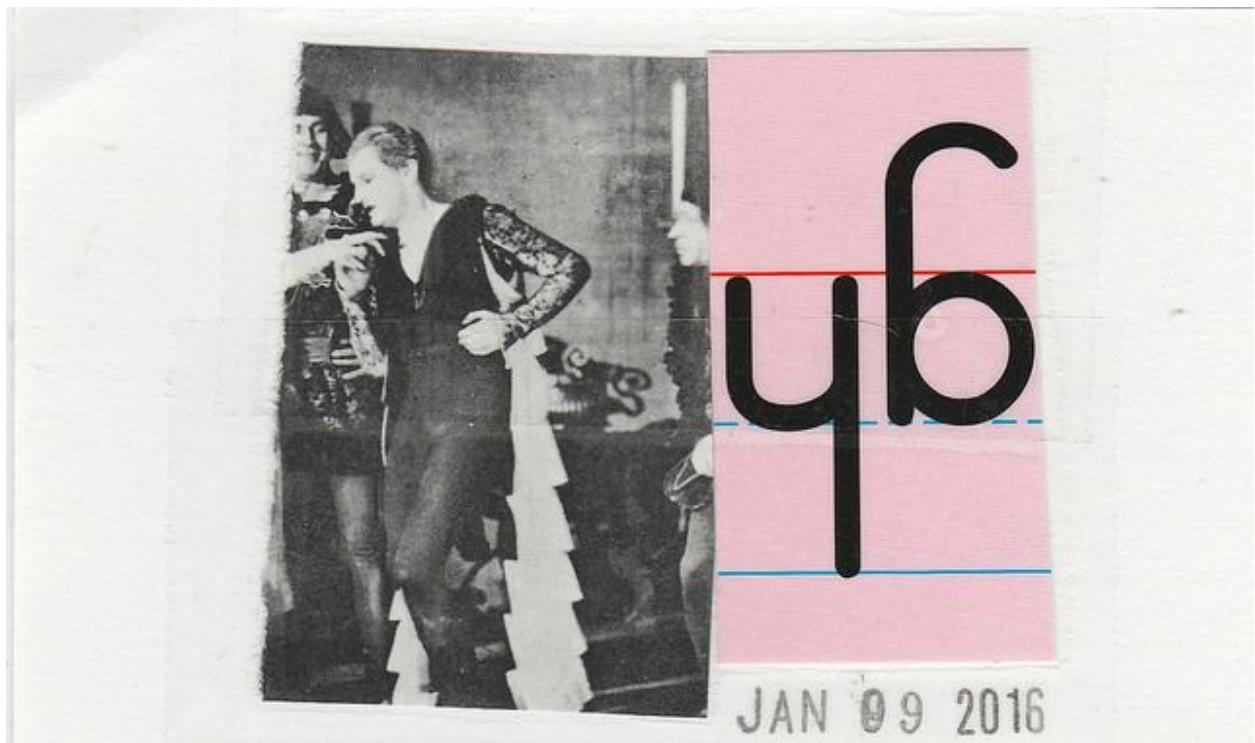
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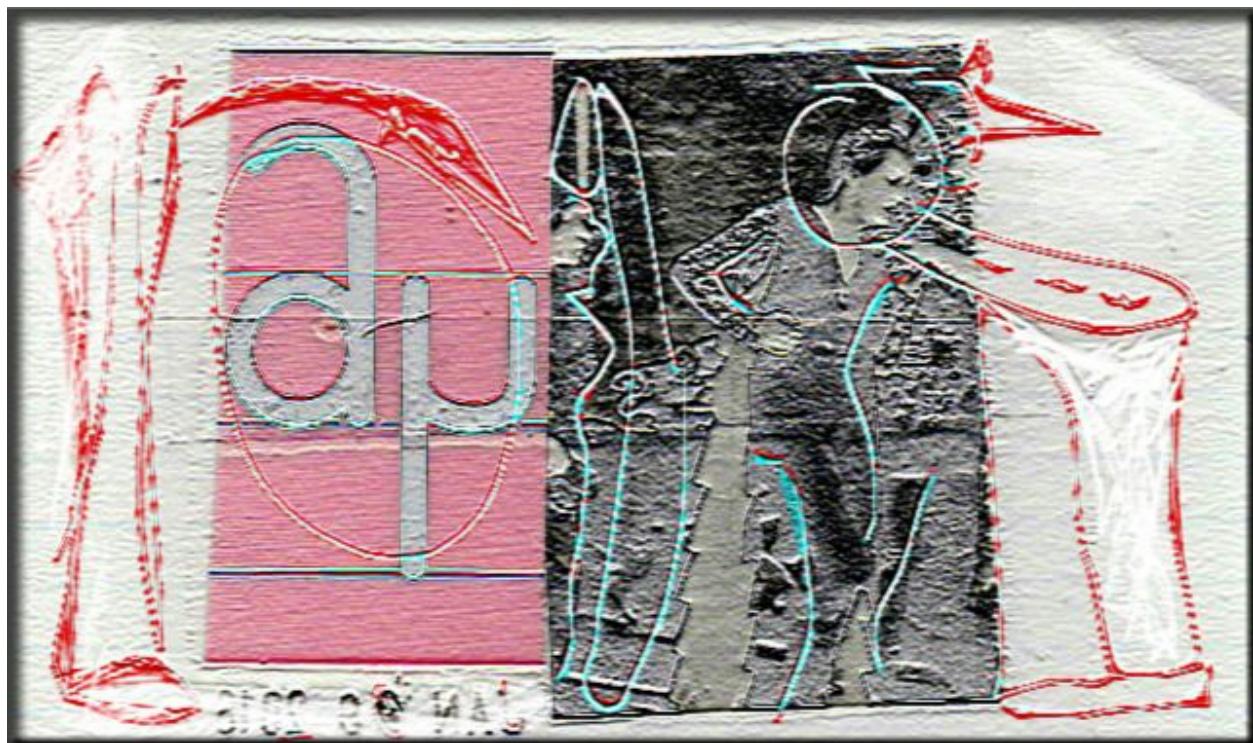
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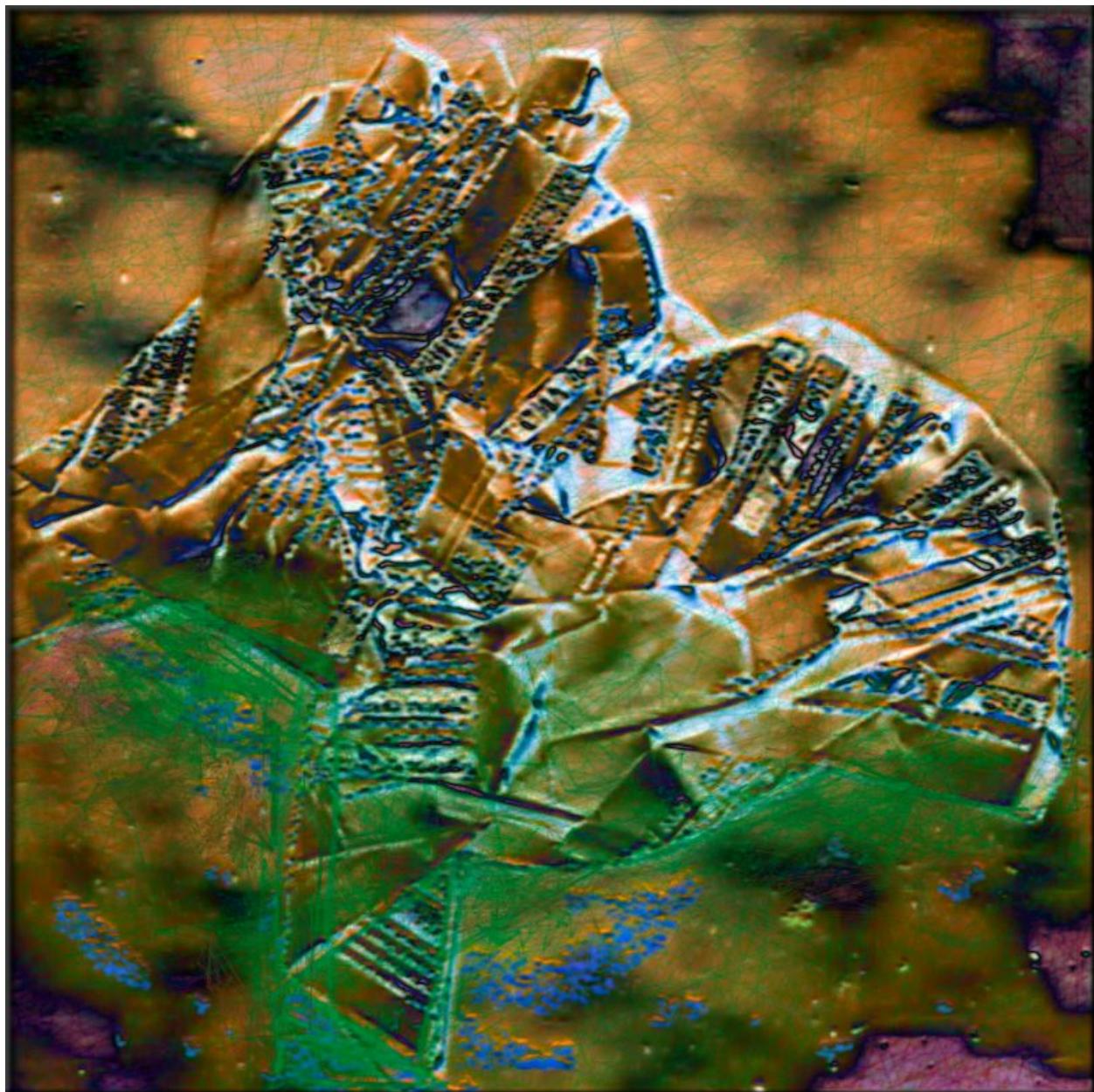
doormat



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dovetailed



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earmarks



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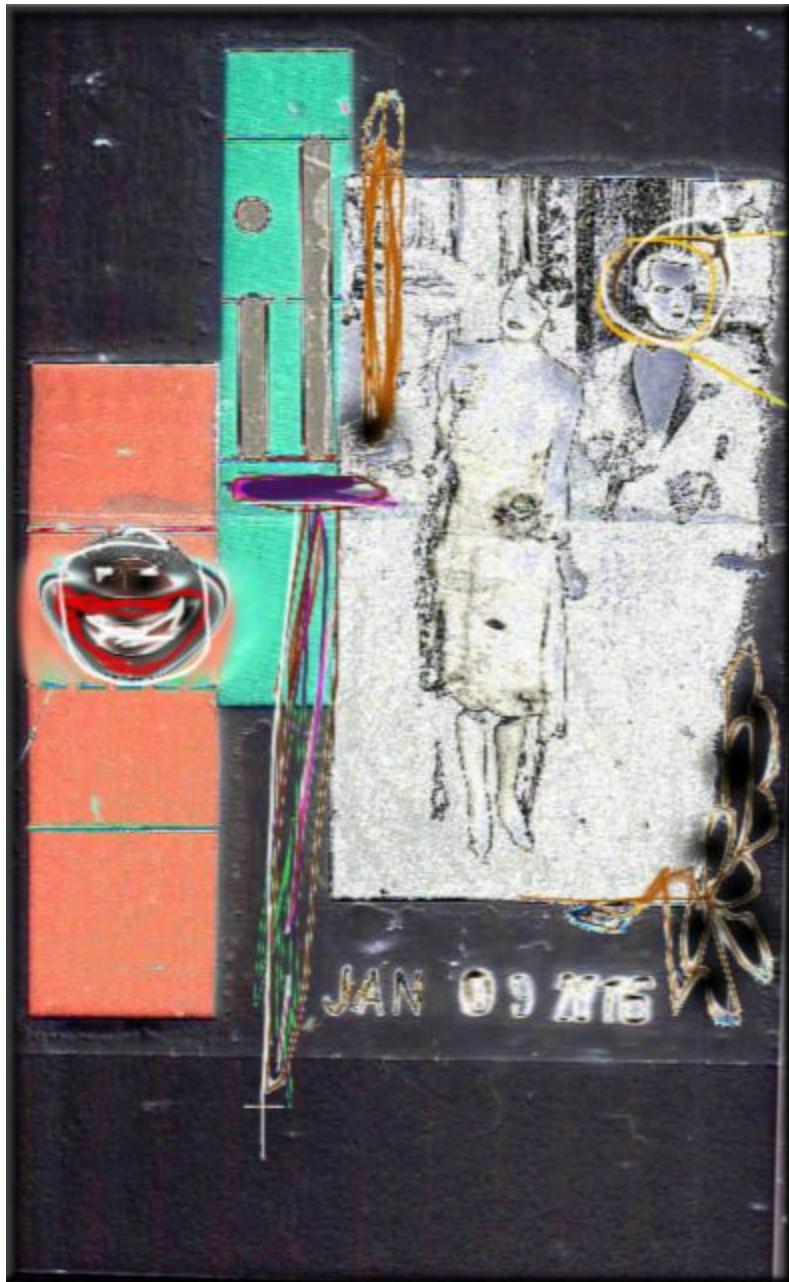
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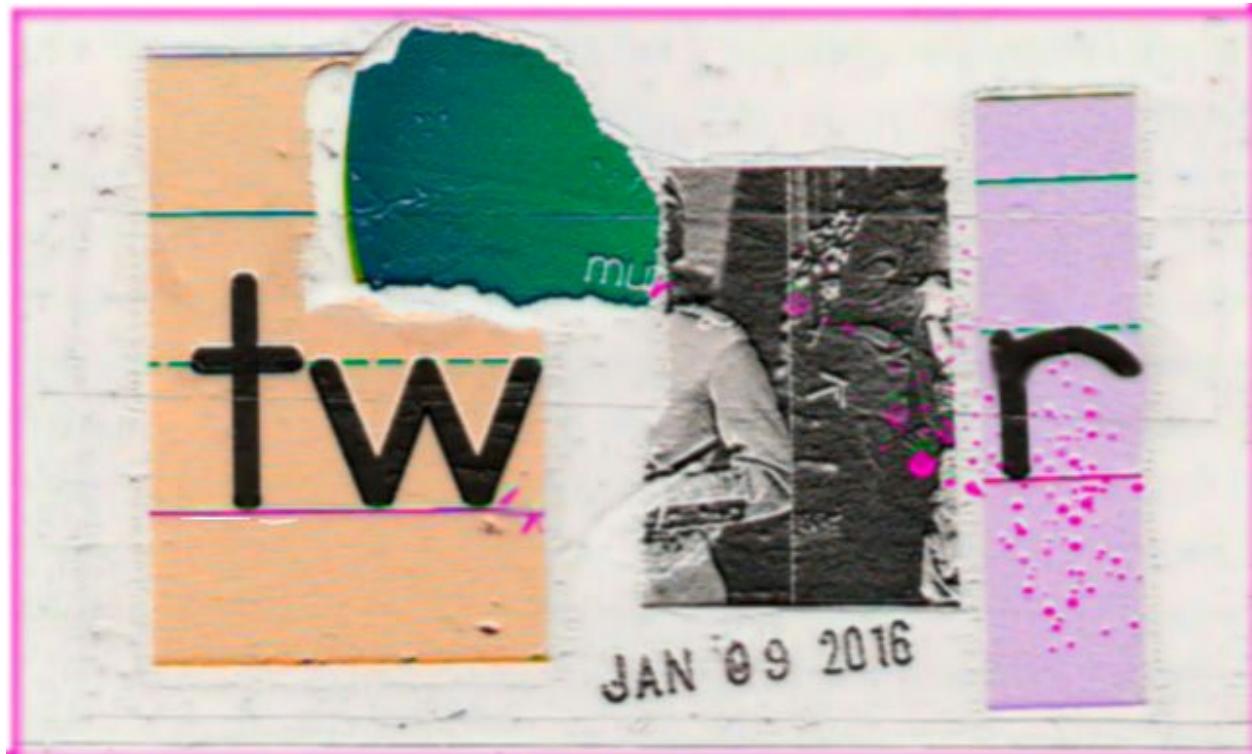
fingernails



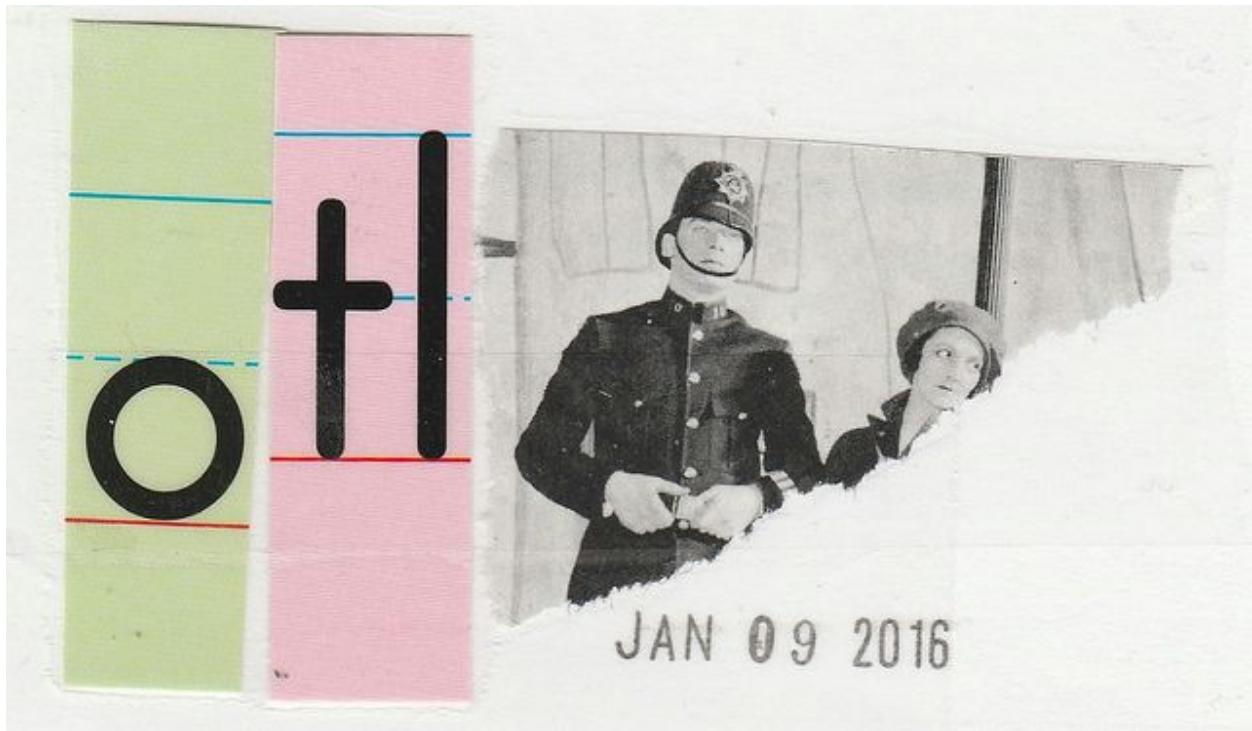
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floorboard



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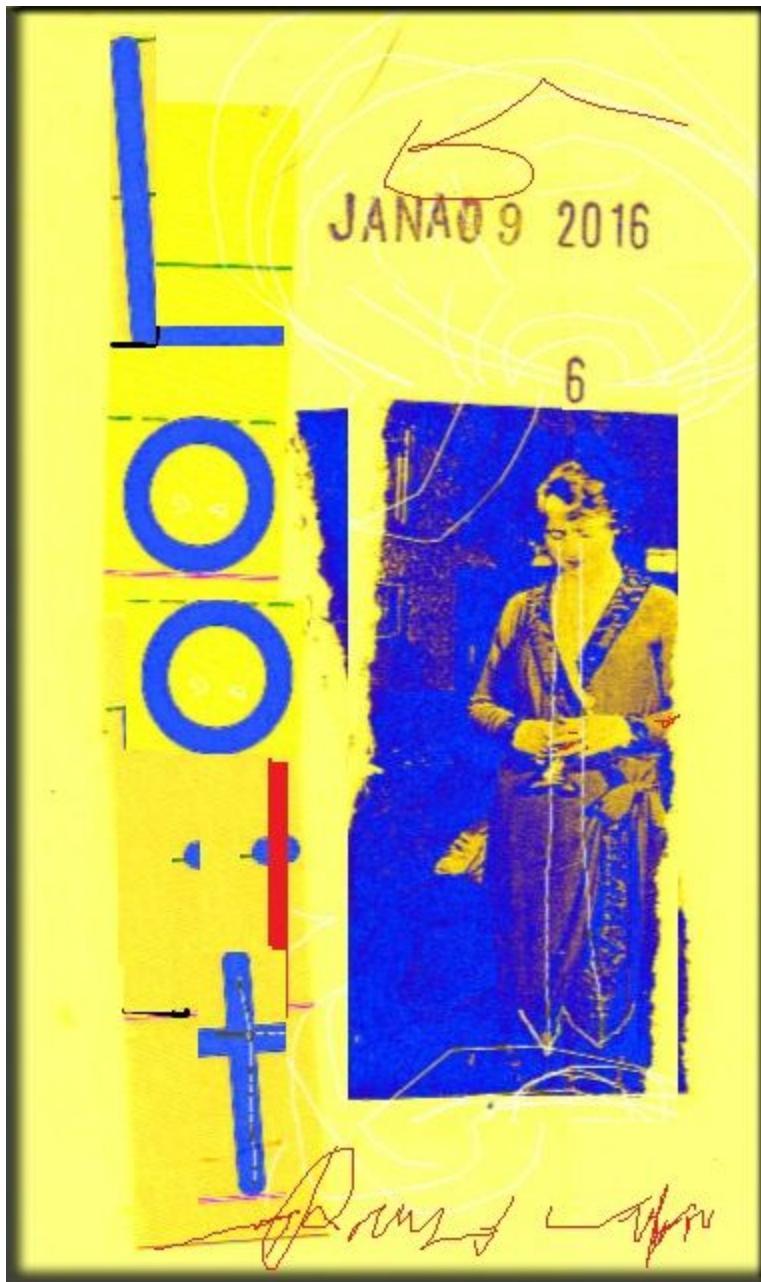
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gardens-sardeng



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hazardous



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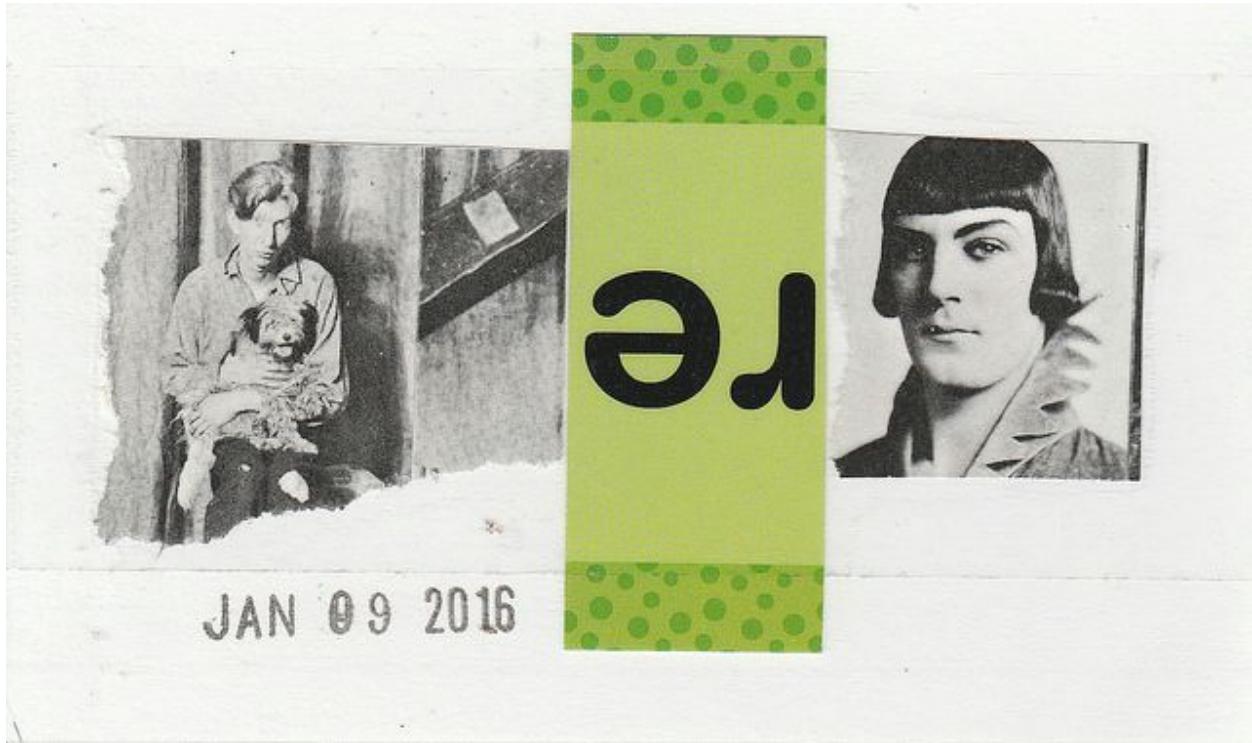


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insomnia



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keening



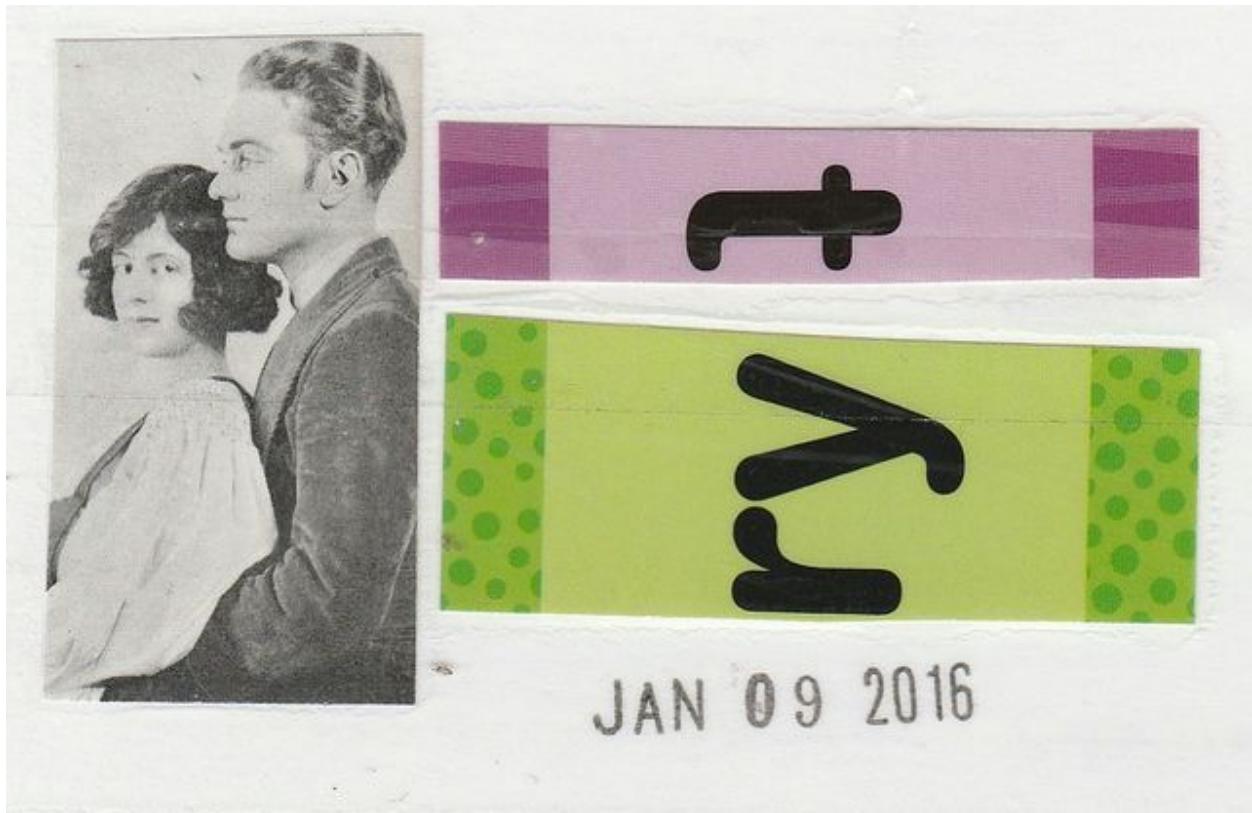
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largesse



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malaise



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marbles

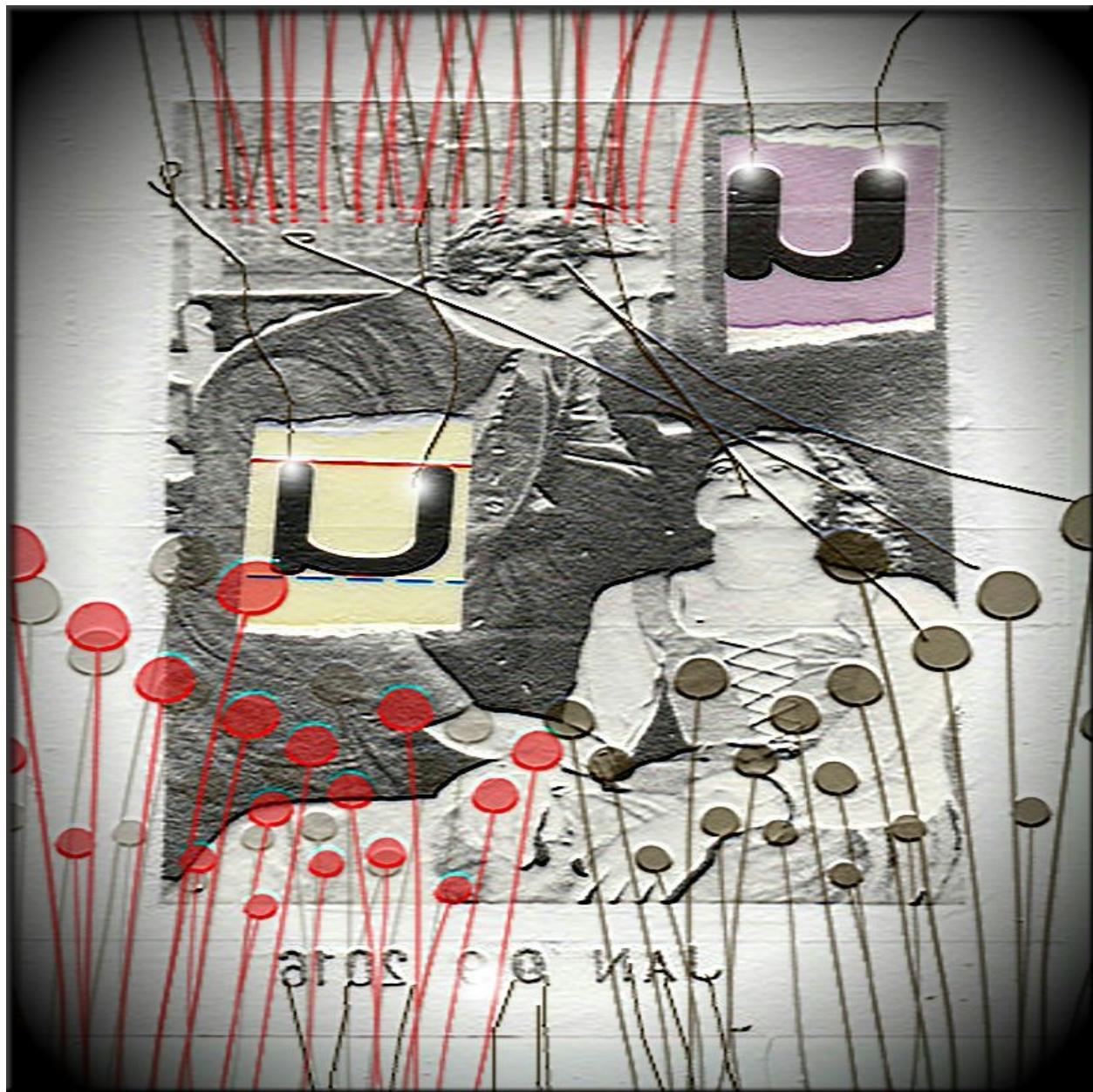


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needles



needles-seelend



oleander



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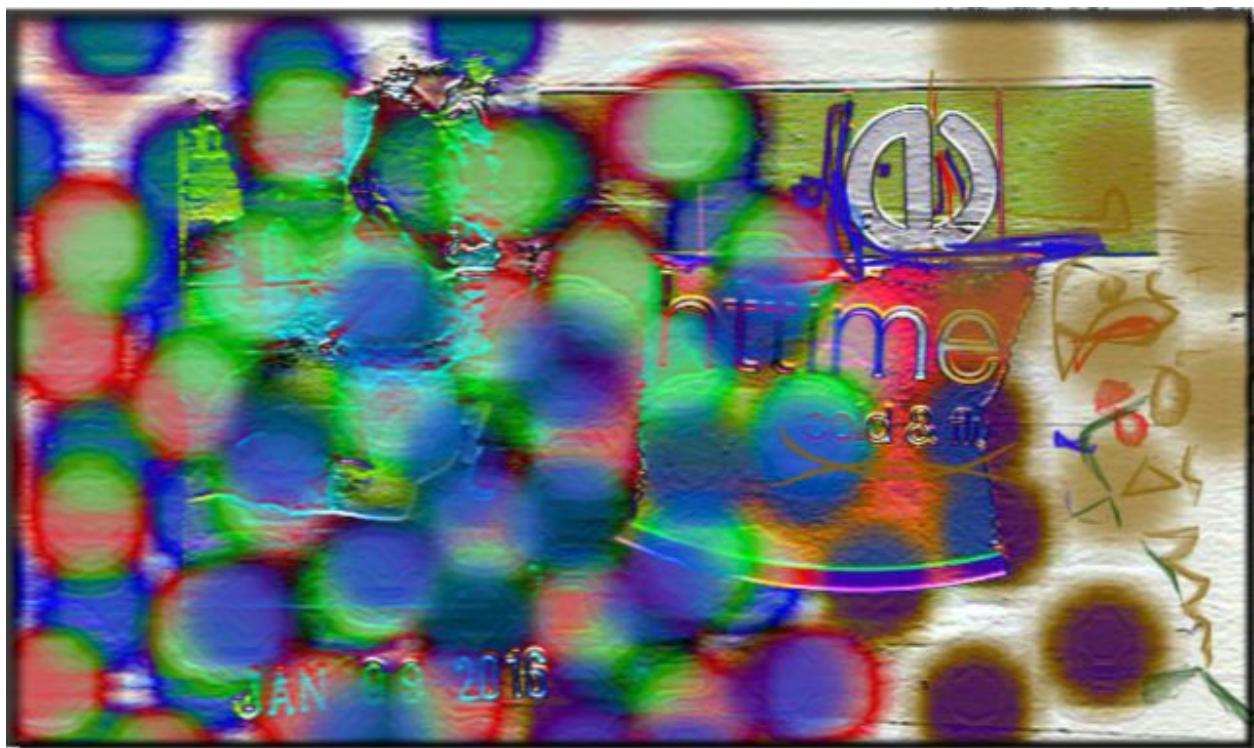
pockmark



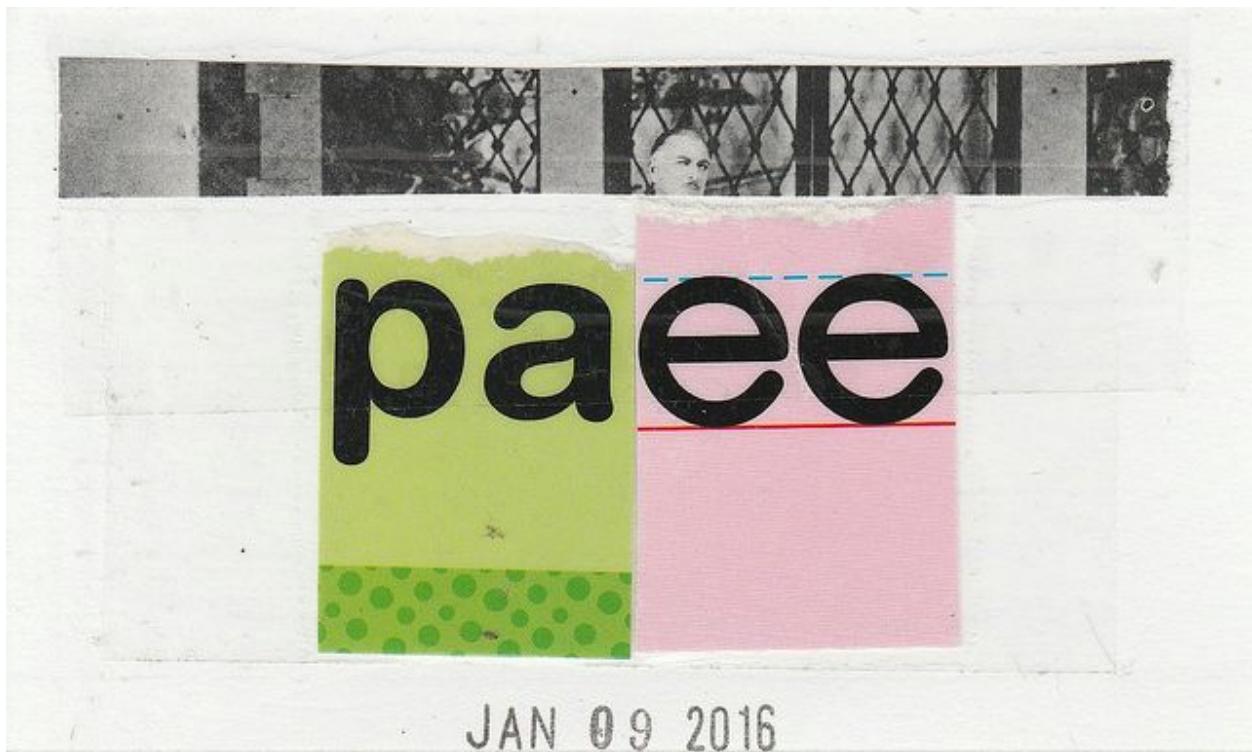
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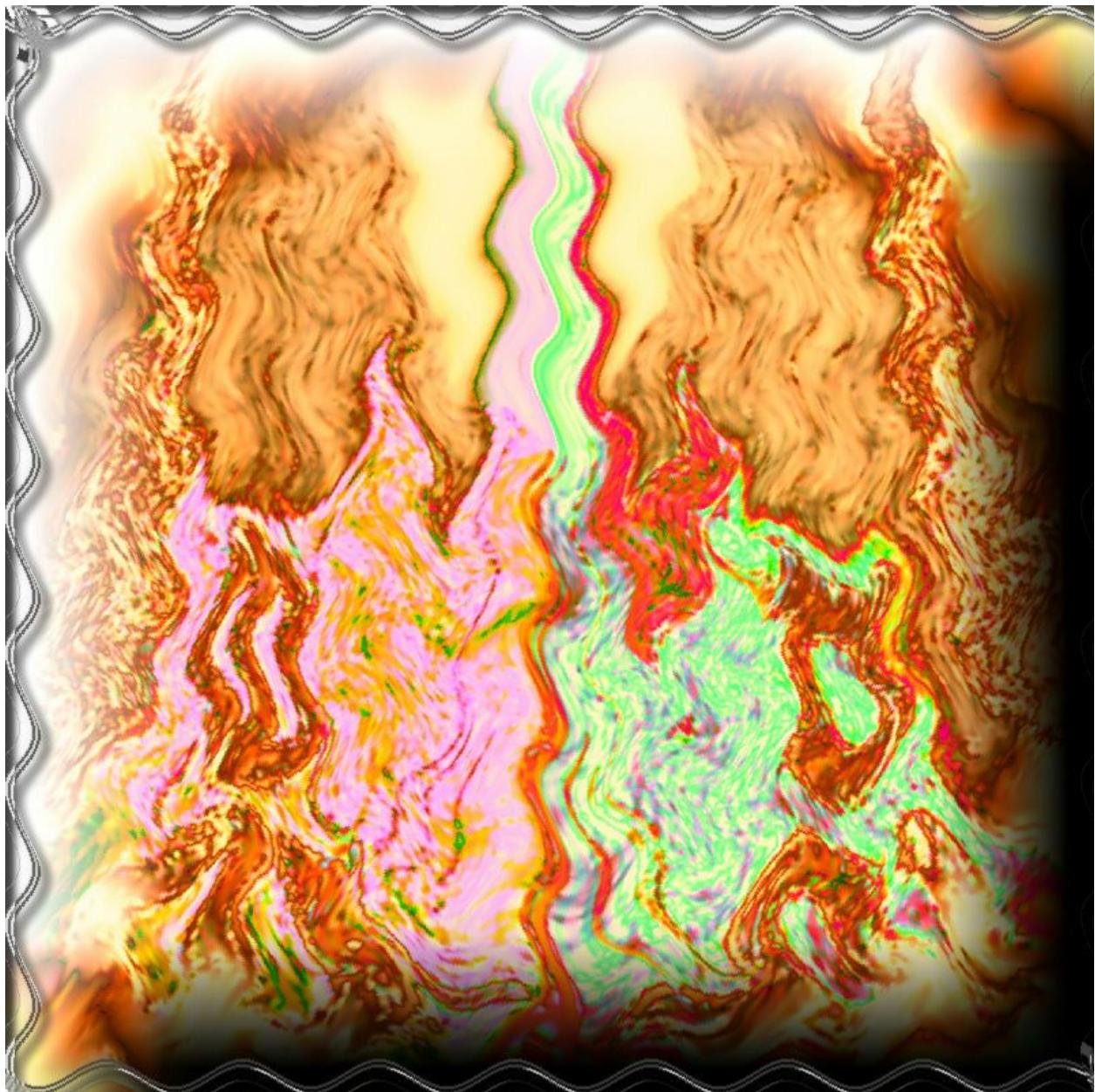
polkadots



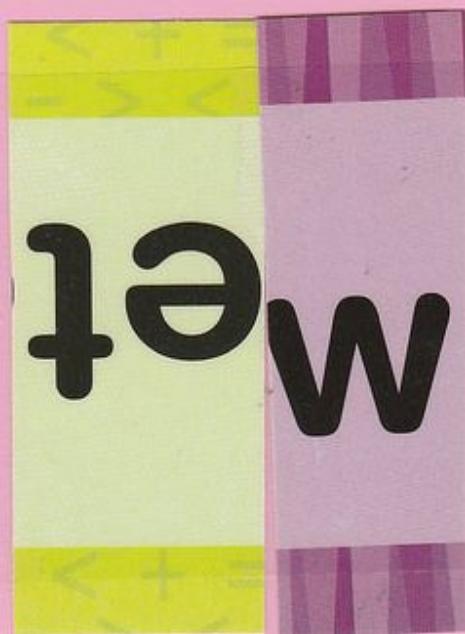
polkadots-platos kod



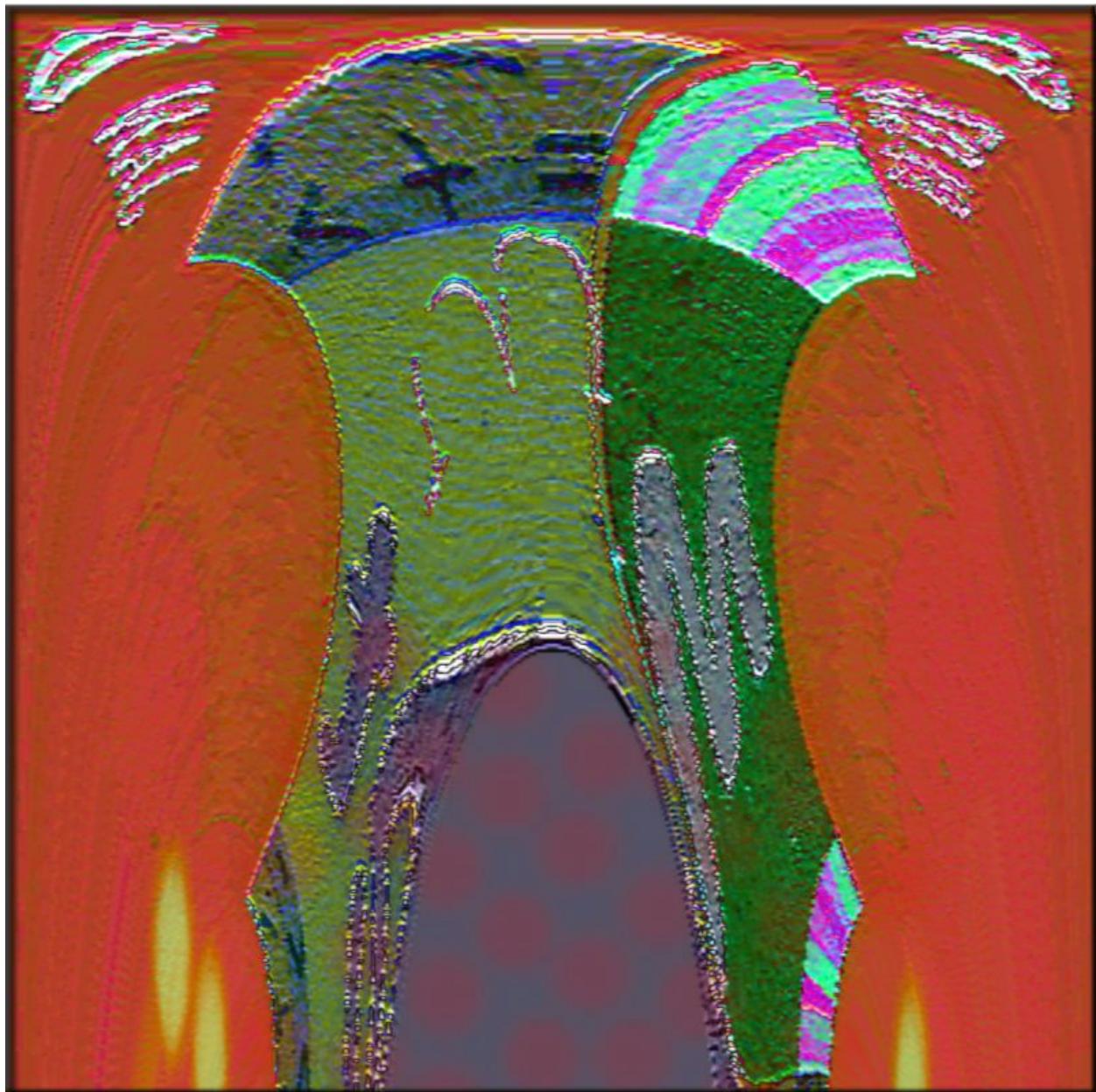
quietude



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radar



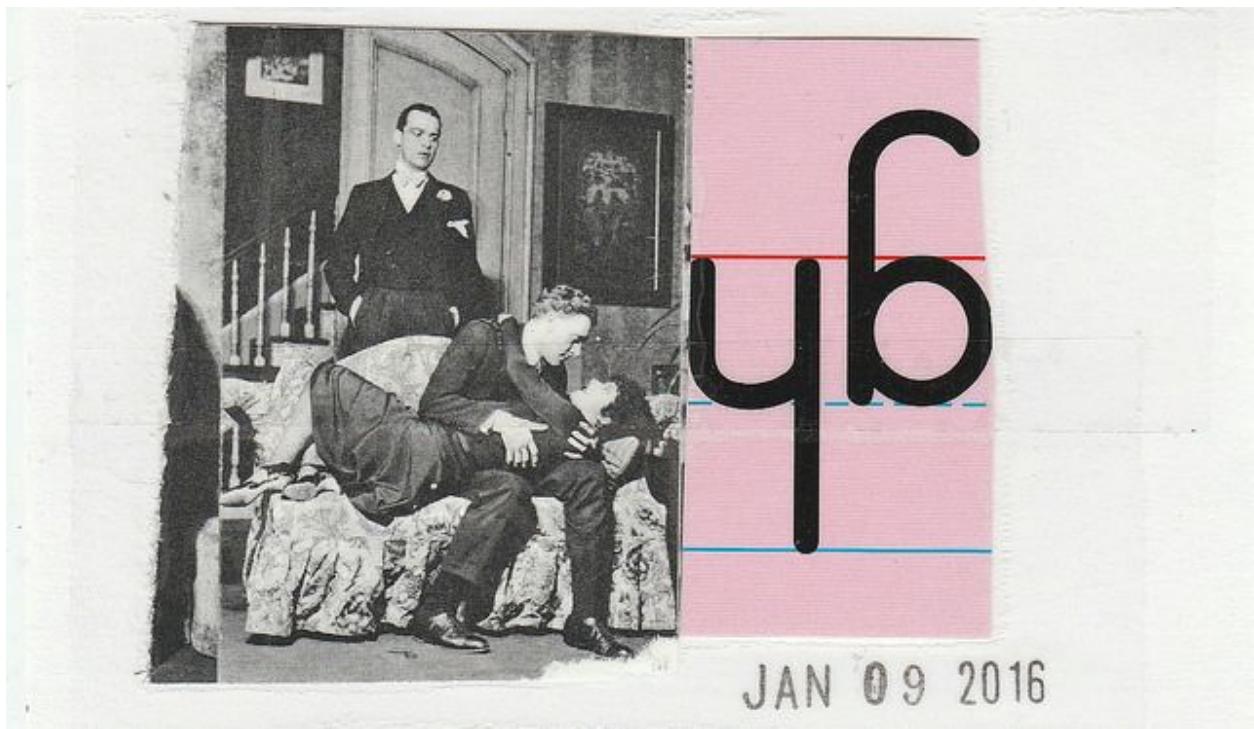
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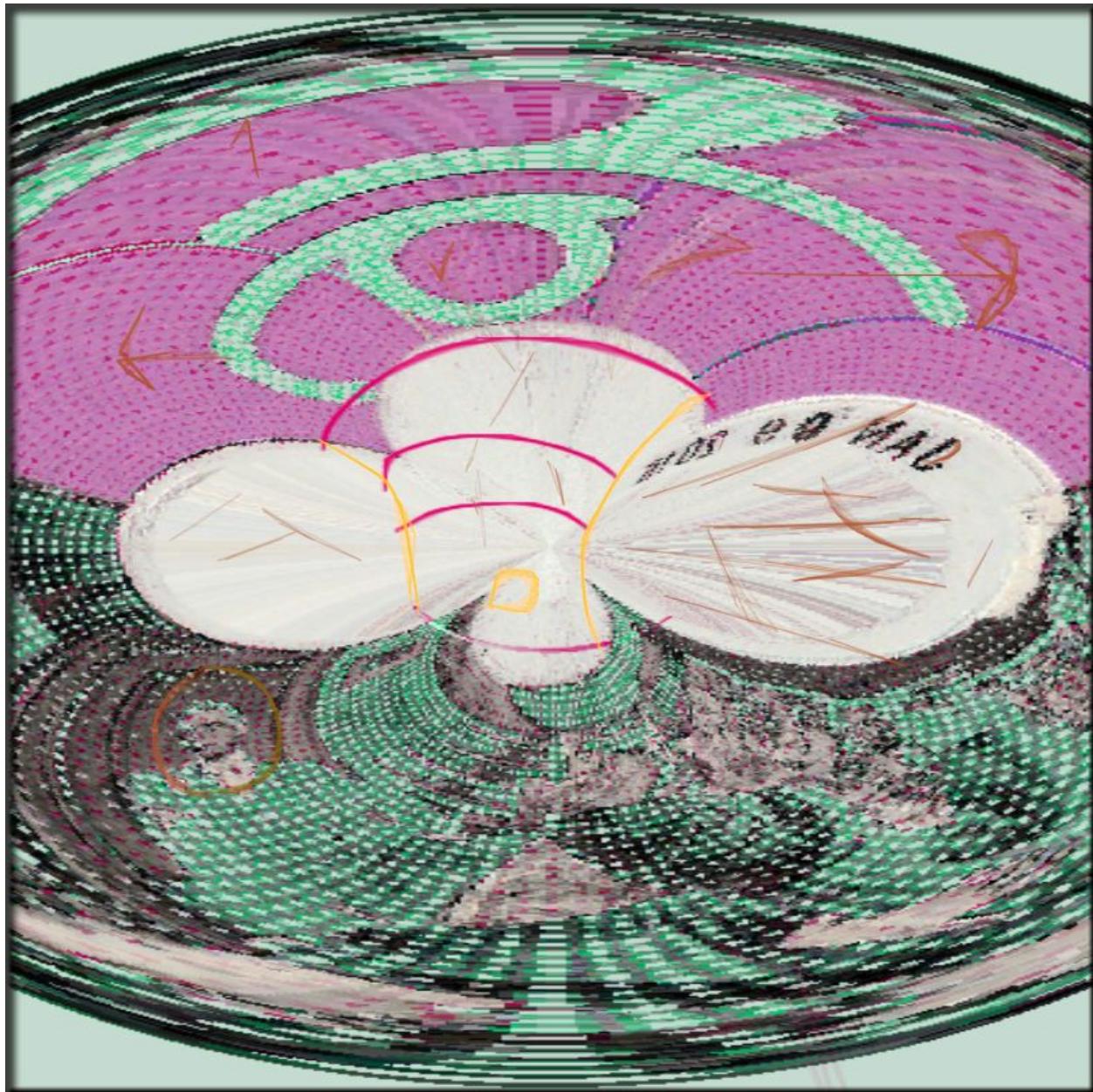
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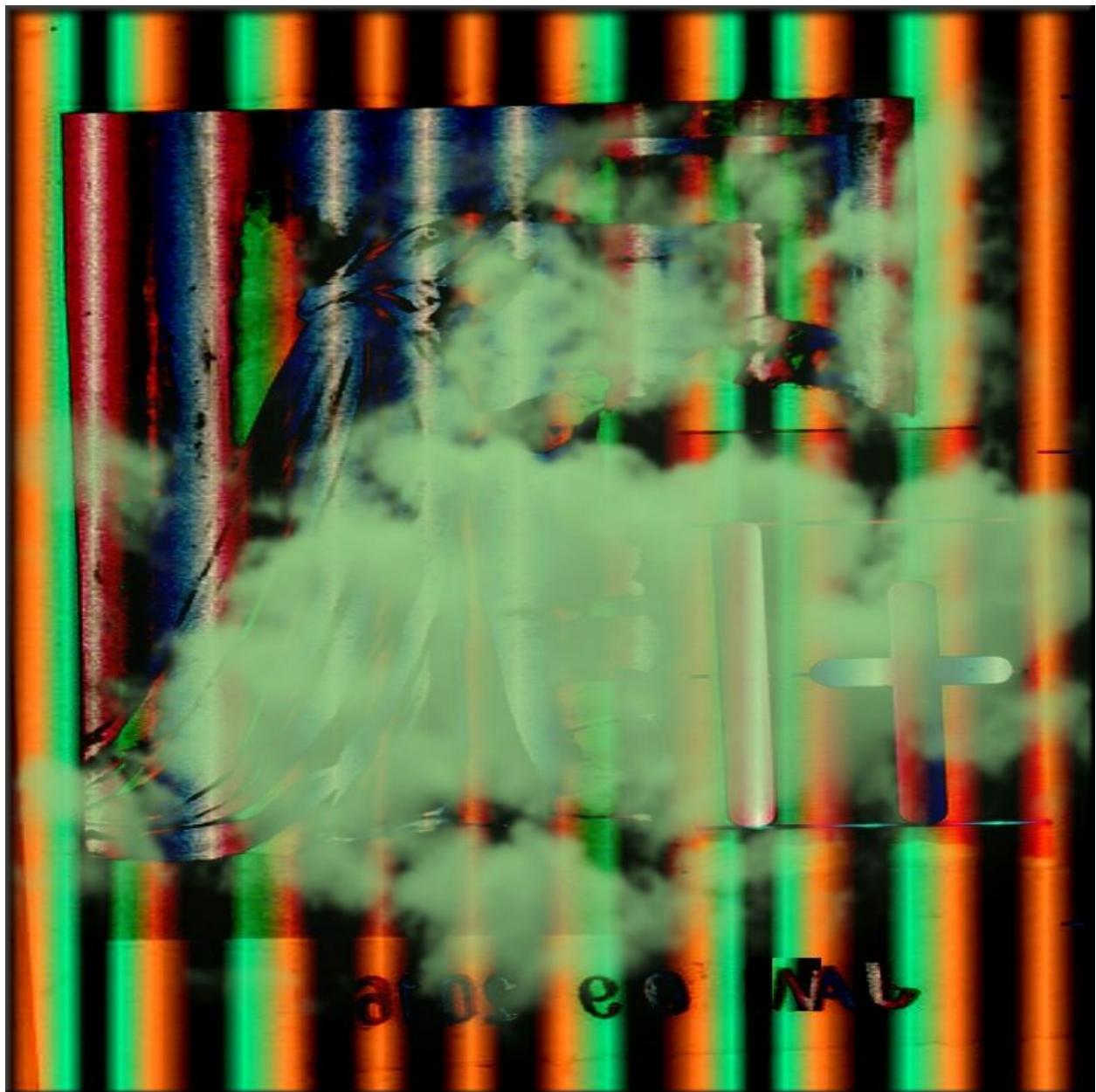
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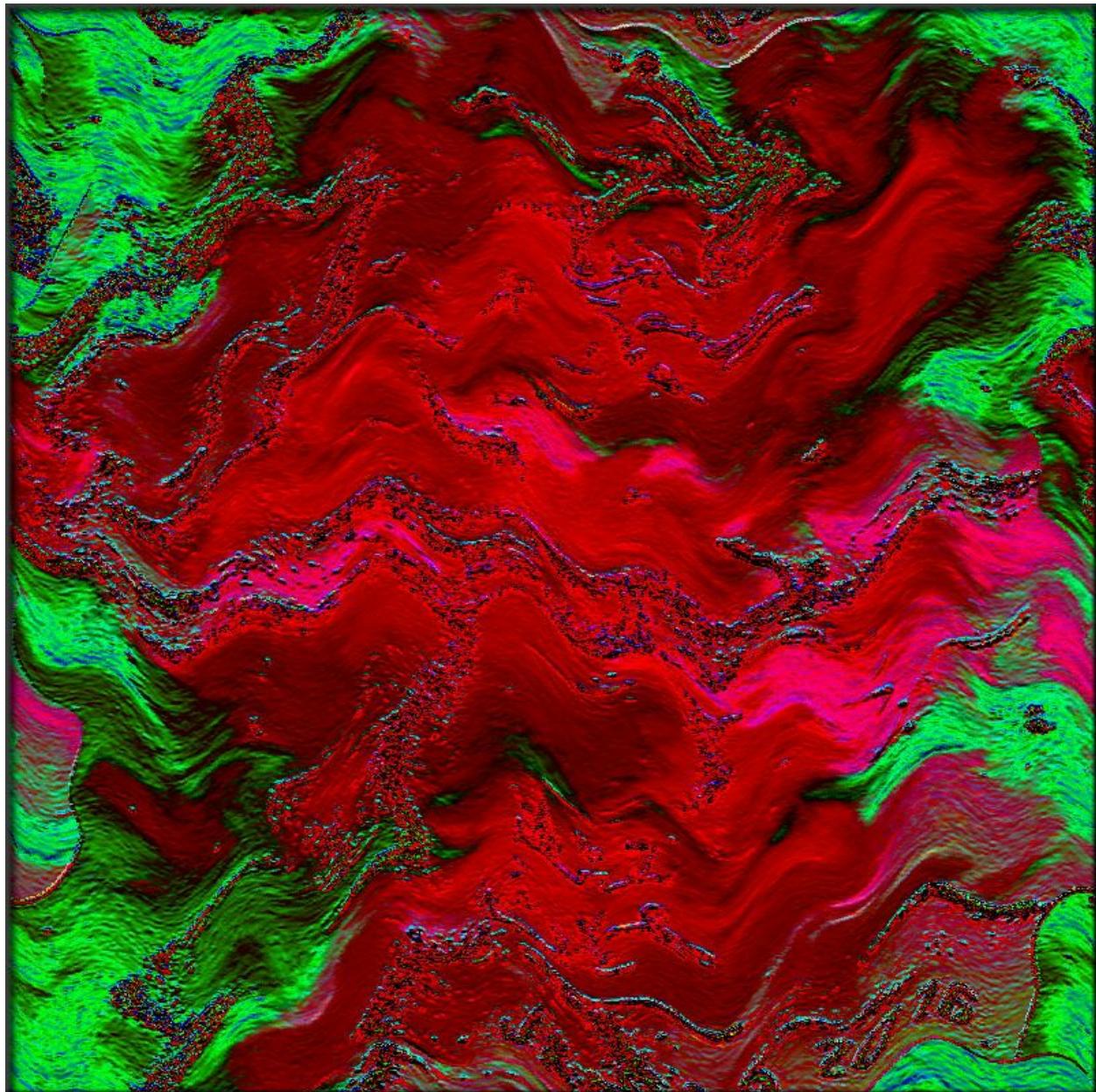
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unedited



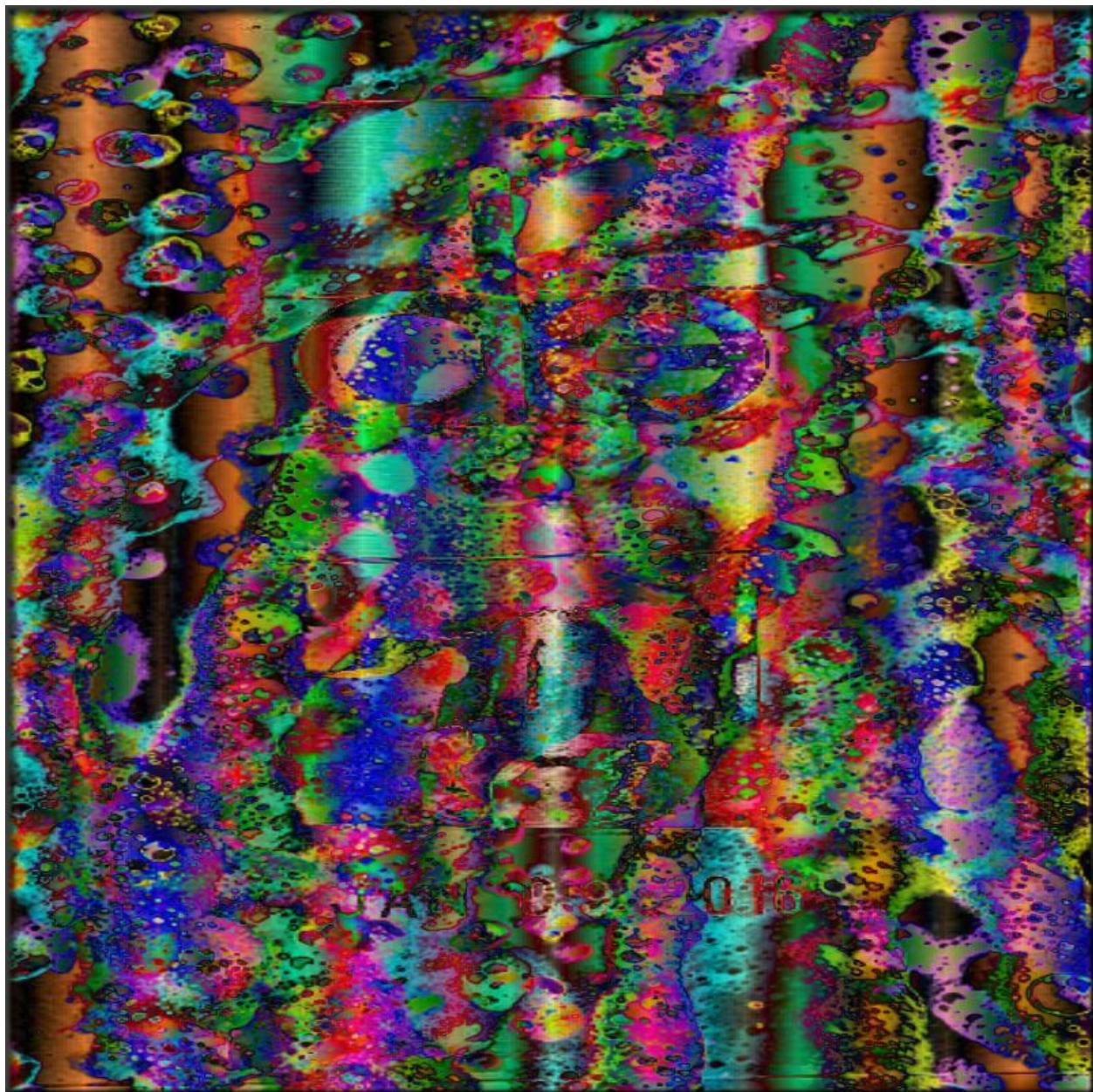
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vertical



vertical-cavelitr

## Afterword

emails between Bill Beamer & Jim Leftwich  
January 10 - 13, 2016

billybobbeamer@aol.com

Jan 10 (4 days ago)  
to me  
this will take longer than the last one, but i will play with the images  
thanks  
the pain ones i sent previously--yes--  
in one, i found that i had obliterated  
the txt to create a darkness...something like that

can't think too much about the what

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>  
To: Bill Beamer <Billybobbeamer@aol.com>  
Sent: Sun, Jan 10, 2016 7:43 pm  
Subject: for your collaborative interactions, if interested

Jim Leftwich <jimleftwich@gmail.com>

Jan 10 (4 days ago)  
to Bill  
good, do whatever you want with the images (and the titles)  
no deadlines or schedules

billybobbeamer@aol.com

Jan 12 (2 days ago)  
to me  
returning in 2 zip files  
  
process is about the same

as i couldn't explain before  
in our interview--same or  
similar process for

in any event  
i found deep meditation in these quiet/active  
computer mediaworks--as usual, done quickly, with no  
conscious [anyway] intent to "make sense" or "send a message"  
for some critic, and with very little  
interest in art--artifice-- at all  
just interest in yr information  
yr data streams

... ... ;...

the works are great  
and tell this compelling story  
slightly or completely  
out of reach  
expansive  
and off the page  
Attachments area  
Preview attachment JL BB works1-11-16--arc-to hat.zip  
JL BB works1-11-16--arc-to hat.zip

Jim Leftwich <jimleftwich@gmail.com>

Jan 12 (2 days ago)  
to Bill  
these are great, bill. i love your process and your description of it. i have an idea for a title.  
it means nothing at all to me so far, but who knows how that might change.

The Gardens of Sardeng

billybobbeamer@aol.com

Jan 12 (2 days ago)  
to me  
great title--love it!

&thanks!

look fw to the book!

billybobbeamer@aol.com

Jan 12 (2 days ago)

to me

i forgot to mention my titles--for the most part they are anagrams, which may be obvious, now that i think about it.

number progressions come quickly to my mind, so i put them down quickly in either a structured or random sequence.

more on that if you want... but rather boring...

thanks again

Jim Leftwich <jimleftwich@gmail.com>

Jan 13 (1 day ago)

to Bill

anagrams are good for this. what they are, just that, is a kind of description of what we are doing.

more on the number progressions, please.

maybe we can make an introduction or an afterword for this one -- out of our email exchanges.

billybobbeamer@aol.com

5:47 PM (7 hours ago)

to me

i have written 3 long drafts of a response to your request on my number series. and i am not satisfied.

i want this to be brief.

1st i should say that my numerical systems are personal, but the information about each number, and [sometimes] number sequences, come from many studies of numerology, e.g., life path numbers, as well as from meditation and sometimes [including here] from dreams. i keep most works untitled, and one can stop reading there, but that is like reading half a book. i untitled the works to give the reader viewer more freedom. i then picked/routinely pick 4 numbers that appear to me along or before or after the untitled or what comes after the true title for me... it is almost funny the "wait" for information. these 4 are "base numbers" and are my most important ones, in a binary system of all 1's and 0's, example: four numbers, 1010 that means to me, today, that the work is experimental.. but, you see, that choice of 'meaning' is purely arbitrary... i could bore one with all sorts of specific info... but i'll leave this area by noting that subsequent numbers usually focus on 8, 9 11, and secondarily 5 and 7.... when these numbers [or numbers that add up to them] are presented to my mind, it

feels like i am not choosing them...hard to explain at all, jim.... like you, when necessary, i like to demystify the process, and say that all genuinely innovative people probably have their own or similar cryptic symbolic arena....so-- demystify the process, while at the same time... embrace the mystery.

this might not address yr request adequately

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>  
To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

7:01 PM (5 hours ago)

to Bill

this is good, bill. the systems are personal, but not incomprehensible.

i think we can use this email sequence as an introduction. it, too, is personal, but perhaps of some interest to some readers.

i have just now started making the google doc. when it's finished i'll make the pdf, and that will be the book.

Jim Leftwich <jimleftwich@gmail.com>

8:29 PM (4 hours ago)

to Bill

i just noticed that "dovetailed" was missing. "dovetailed-dialeovet" was present, but not "dovetailed".

i found "dovetailed" in the batch i emailed you and downloaded it.

it just got left out when you returned the files with your new versions.

but it not being there got me going on the notion of anagrams.

what kind of work can we do, as poets, on that which both is and isn't there?

well...

the idea of the anagram is an infinite rabbit-hole.

madness to pursue it, perhaps, but the poetry of it is a very powerful temptation...

so, just for kicks, i went to the internet anagram server and entered "dovetailed".

after a little tweaking i got the number of anagrams down from 960 to 250.

i used to work with anagrams a lot.

20 years ago i wrote a book of anagram-poems called Mandala Damages. Jake Berry published it

as a Ninth Lab/Electronic Experioiddicist chapbook.

MANDALA DAMAGES an electronic chapbook by

## JIM LEFTWICH

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### MANDALA DAMAGES

Jim Leftwich

Winter '95-'96

<http://wings.buffalo.edu/epc/presses/ninth/leftwich.txt>

i found a sheet of paper in the parking lot of an apartment building one night when i was working (delivering food). i took it home and scanned it and printed it, as if it was a kind of luxury paper marbleized by rain and traffic (most likely both foot and tire). i printed one copy of Mandala Damages on that paper and sent it to Chris Daniels, a poet who lived in Berkeley. the text fit perfectly into an "un-marbleized" section in the center of the paper.

i think reading Steve McCaffery probably got me interested in the anagram, and the paragraph. it fit in well with a lot of what i was thinking about in those days.

this is from the Psychology Wiki entry on Saussure:

Unbenownst to most of his colleagues, in the last seven years of his life Saussure began a new strain of research dealing with the anagrammatical properties of certain classical Latin and Indo-European poems. He mentioned his pursuit in only a few personal letters, and it wasn't until fifty years after his death that eight boxes of notebooks and sketches were discovered and analyzed. Saussure had become fascinated with the idea that, in a verse-form known as Saturnian (with forebears reaching back through Homer to ancient Sanskrit), poets encoded a name – often that of a god or patron – into the words of a poem. He had serious questions about his research, and was unsure of his findings – the anagrams were sometimes misleading and even yielded incorrect names. More importantly, he realized his new work would undermine some of the basic tenets of his Cours; giving special status to poetic language over "normal" language.

Nevertheless, critics like Julia Kristeva and Jacques Derrida embraced this newfound work and incorporated it into their own approaches. As Kristeva proclaimed: "We accept the principles set out by Ferdinand de Saussure in his "Anagrams,"

Poetic language adds a second, contrived, dimension to the original word

There is a correspondence between elements, in both metre and rime

Binary poetic laws transgress the rules of grammar

The element of the key word (or even letter) 'may be spread over the whole length of the text or may be concentrated in a small space, such as one or two words.' (Cambridge Companion to Saussure, 184)

In the end, Saussure abandoned his anagrams, perhaps because he had set too stringent a system of rules for himself which would not allow for such a leap of imagination.

and this is from

Cage's Mesostics and Saussure's Paragraphs as Love Letters

by Sean Braune

in POSTMODERN CULTURE

JOURNAL OF INTERDISCIPLINARY THOUGHT ON CONTEMPORARY CULTURES

Posted by Webmaster under Volume 22 - Number 2 - January 2012

Saussure wrote 139 notebooks in which he uses several terms for the same idea: anagram, logogram, hypogram, and paragraph. Each of these terms reflects various emphases on coded names and words: whether they are para (beside other words), hypo (underneath), logo (formed out of dispersed letters), or ana (the word written anew), each term used by Saussure implies a coded name within a verse line (Gronas 160). I will privilege paragraph above the others because Steve McCaffery chooses paragraph in his study on the protosemantic in *Prior to Meaning: The Protosemantic and Poetics*.

The downfall of Saussure's paragraph research is his search for authorial intention: he requires validation that the words and names are knowingly encoded by poets. He even goes so far as to write Giovanni Pascoli to confirm that the poet has encoded the names that Saussure has found (Gronas 162-163). When Pascoli does not respond to his query, Saussure abandons his research. Despite Saussure's retreat, authorial intention draws the mesostic and the paragraph together: Saussure discovers names in texts but wants to know that these names have been intentionally encoded by the authors/poets. Cage accomplishes this, intentionally encoding a selected name within a text. Furthermore, the paragraph harnesses the protosemantic elements of language (language's randomness as a chaotic structure). These forces are then used by Cage to form the mesostics via love and desire. The chance operation that permits the writing of a mesostic renders the mesostics an effect of protosemantic chaos momentarily ordered around a selected name.

The paragraph indicates an underlying law within a closed system of language: initial conditions (say the constraint of a 26-letter alphabet) allow for a near-infinite array of combinations and permutations. I would suggest that the initial conditions give way to repeating patterns in relation to an underlying sociocultural and mythographic impulse: "Pertaining as paragraphs do to hidden, nonlinear relations within texts, their disposition commits all writing to the status of a partly self-organizing system; they are thus unquestionably not only major agents of linguistic instability and change but also advance a protosemantic challenge" (McCaffery xvi). McCaffery is referencing the nonlinear dynamics and chaos theory of Ilya Prigogine and Isabelle Stengers. This analogy can be extended to include one of the other founding fathers of chaos theory, Edward Lorenz, who famously defines a dynamical system as one system featuring "sensitive dependence on initial conditions" (8-9). In the model (or system) of the paragraph, the initial condition is the choice of a name. Cage is aware of the aesthetic potential of initial conditions. In

his musical theory, Cage sketches out the possibilities offered by three tones in his “Lecture on Nothing”:

The other day a pupil said, after trying to compose a melody using only three tones, “I felt limited .”

Had she concerned herself with the three tones – her materials – she would not have felt limited.

(Silence 114)

Cage understands that rather than promoting a constrained form of minimalism, the use of three tones in the production of a piece of music is akin to a potential maximalism that opens into the chaotic possibility of artistic production. In the example of the paragraph, the selected name defines the parameters of a dynamical process within language. The use of procedural constraints allows Cage to negate authorial intention and create a work that is an accidental conglomeration or assemblage of text for which the author functions as bricoleur or catalyst. However, the mesostics do not fully negate authorship. Rather, the initial selection of the name falls under the purview of Cage the poet. In the instance of the mesostics, the authorial function becomes a nominative function.

250 found. Displaying all:

dovetailed

dead violet

evaded toil

dialed vote

dialed veto

laddie vote

laddie veto

avoided let

dated voile

dated olive

deviate old

elated void

ailed voted

ideal voted

tailed dove

detail dove

dilate dove

dative dole

dative lode

dealt video

delta video

dial vetoed  
dial devote  
laid vetoed  
laid devote  
toad veiled  
toad levied  
alive doted  
vitae doled  
tale devoid  
tale voided  
teal devoid  
teal voided  
late devoid  
late voided  
valet diode  
ovate idled  
ail devoted  
iota delved  
oval edited  
oval dieted  
oat deviled  
add tee viol  
add eve toil  
add lie vote  
add lie veto  
add lei vote  
add lei veto  
add vile toe  
add evil toe  
add veil toe  
add live toe  
add tie love  
add tie vole  
add vie tole  
dad tee viol  
dad eve toil  
dad lie vote  
dad lie veto  
dad lei vote  
dad lei veto  
dad vile toe  
dad evil toe  
dad veil toe

dad live toe  
dad tie love  
dad tie vole  
dad vie tole  
dead vie lot  
dead vet oil  
dado eve lit  
dado lie vet  
dado lei vet  
dado vie let  
idea old vet  
aide old vet  
lead dot vie  
deal dot vie  
dale dot vie  
lade dot vie  
date old vie  
aid led vote  
aid led veto  
aid dole vet  
aid lode vet  
aid veld toe  
aid dove let  
aid told eve  
aid dolt eve  
dial ode vet  
dial doe vet  
dial dot eve  
laid ode vet  
laid doe vet  
laid dot eve  
diva led toe  
diva ode let  
diva doe let  
diva old tee  
diva dot eel  
diva dot lee  
avid led toe  
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avid doe let  
avid old tee  
avid dot eel  
avid dot lee

lad die vote  
lad die veto  
lad dive toe  
lad vied toe  
lad toed vie  
lad dote vie  
lad dove tie  
lad void tee  
load die vet  
ado deli vet  
ado lied vet  
ado idle vet  
ado dive let  
ado vied let  
ado veld tie  
toad led vie  
toad lid eve  
tad die love  
tad die vole  
tad dive ole  
tad vied ole  
tad dole vie  
tad lode vie  
tad ode vile  
tad ode evil  
tad ode veil  
tad ode live  
tad doe vile  
tad doe evil  
tad doe veil  
tad doe live  
tad dove lie  
tad dove lei  
tad idol eve  
tad lido eve  
tad void eel  
tad void lee  
eave did lot  
eave odd lit  
eave lid dot  
ilea odd vet  
ale did vote  
ale did veto

ale dido vet  
ale dive dot  
ale vied dot  
lea did vote  
lea did veto  
lea dido vet  
lea dive dot  
lea vied dot  
aloe did vet  
tale odd vie  
teal odd vie  
late odd vie  
vale did toe  
vale odd tie  
vale die dot  
vela did toe  
vela odd tie  
vela die dot  
lave did toe  
lave odd tie  
lave die dot  
veal did toe  
veal odd tie  
veal die dot  
eat did love  
eat did vole  
eat odd vile  
eat odd evil  
eat odd veil  
eat odd live  
eat dive old  
eat vied old  
eat led void  
eat dove lid  
eta did love  
eta did vole  
eta odd vile  
eta odd evil  
eta odd veil  
eta odd live  
eta dive old  
eta vied old  
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eta dove lid  
tea did love  
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ate did love  
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vial odd tee  
vita odd eel  
vita odd lee  
vita led ode  
vita led doe  
via deed lot  
via teed old  
via led toed  
via led dote  
alto did eve  
oval did tee  
oat die veld  
oat dive led  
oat vied led  
ova deed lit  
ova died let  
ova teed lid  
ova diet led  
ova tide led

ova edit led  
ova tied led  
vat deed oil  
vat died ole  
vat dido eel  
vat dido lee  
vat die dole  
vat die lode  
vat deli ode  
vat deli doe  
vat lied ode  
vat lied doe  
vat idle ode  
vat idle doe

...

now i should get back to the google doc of our book.